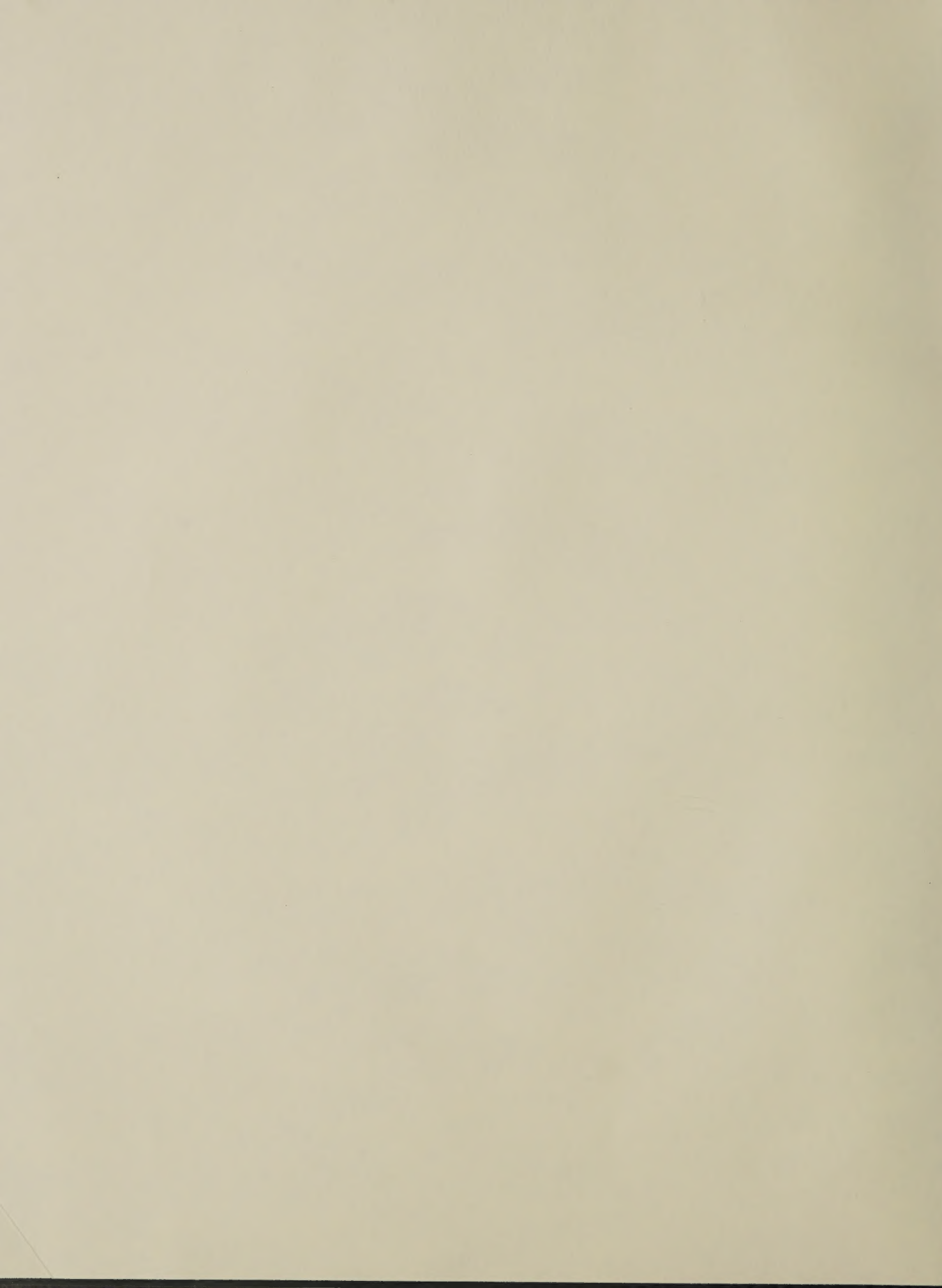






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Henry William Stiegel

and

Stiegel Glass

BY

HARVEY PETER DAUGHERTY

PAPER READ BEFORE THE  
LEBANON COUNTY HISTORICAL SOCIETY  
(WITH EXHIBIT)  
DECEMBER 12, 1924

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When Grandmama Was Young

Tales of the Last Century

BY

MISS MARY L. ROEDEL

PAPER READ BEFORE THE  
LEBANON CHAPTER, DAUGHTERS OF THE  
AMERICAN REVOLUTION  
AT THEIR MEETING HELD MARCH 19, 1925, WITH THE LEBANON  
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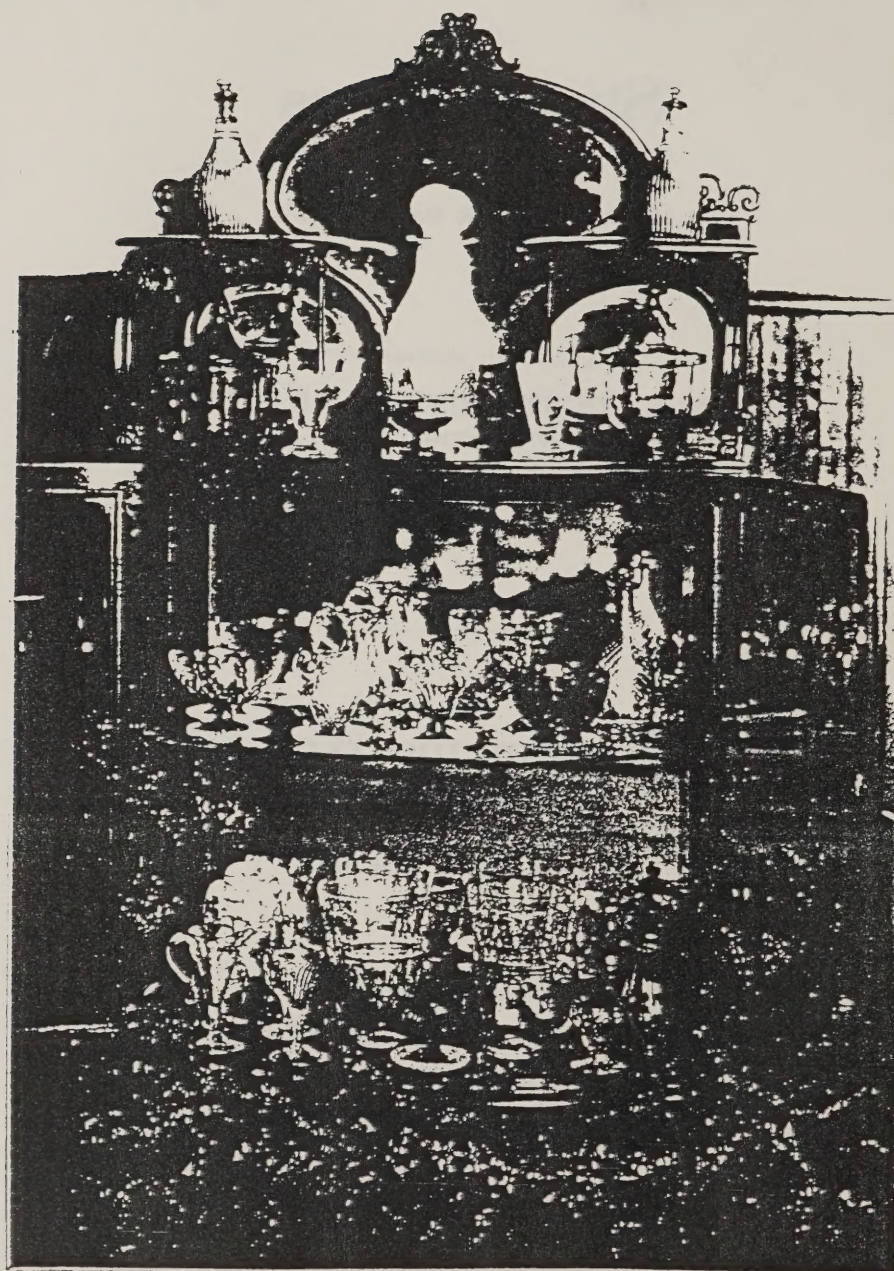


EXHIBIT OF STIEGEL GLASS

## Henry William Stiegel and Stiegel Glass

When our honored president requested me to address this Society on the subject of "Henry William Stiegel" and "Stiegel Glass," I was at a loss to determine the sort of talk that would be suitable and desirable.

As this is a purely Historical Society, it would seem that actual facts and history should be the dominant feature. But as my talk is to be more or less a part of the programme to fill in an odd space, and as I am not expected to read a formal paper, I feel at greater liberty to treat this subject in a more free handed manner, entwining legend, tradition and romance with history, in such a way as seems the most interesting. Then too, my personal interest in this subject is mostly centered in "Stiegel Glass," to which I have devoted much thought and study.

In studying the life of Henry William Stiegel, I am impressed with the fact that early writers and historians do not give proper credit to Stiegel for the prominent and commanding part he took in Colonial Commerce and Manufacture. As an illustration, in reading a very valuable history of Lancaster County, published in 1884 by I. Daniel Rupp, I find he dismisses this remarkable and gifted man with several paragraphs and refers to him as "The eccentric baron," or "Heinrich Wilhelm Stiegel, Proprietor of Manheim."

It seems to me that the life of Stiegel logically divides itself into three definite and distinct periods or epochs:

First: Stiegel, the ambitious, brilliant, versatile, scholarly adventurer.

Second: Stiegel, the successful and great Iron Master.



Third: Stiegel, the Pioneer Glass Manufacturer.

Stiegel, the man, and Stiegel, the Pioneer Manufacturer, are so involved in legend and tradition that it is difficult to determine the authentic biographical facts.

Many of the most interesting and romantic incidents relating to Stiegel, are so involved in obscurity that we cannot be certain of the extent to which they are woven from fancy. However, we do have authentic data and facts to prove that he was pre-eminently a great iron master, a wonderful glass manufacturer, artist, philanthropist, educator and scholar.

I want to emphasize the fact that we today, who are natives of this soil should have a unique interest and a proper pride in this historical figure. His holdings in Elizabeth Township and Manheim, adjoined what was then the Township of Lebanon, in Lancaster County, which subsequently became Lebanon County, so that our forefathers were veritably his fellow citizens. Then, too, he seemed to be especially attached to our locality, since there were no apparent business reasons why he should make Schaefferstown one of his centers of residence, and a place for dispensing his hospitality. After his active career ended, he settled in Schaefferstown, and later, after leaving it for a short time, again returned.

I could very easily take up the entire period allotted me with a biographical discussion of this many-sided man, but this would be merely repetition, since the historical story may be found in our archives in a well prepared paper by a deceased member, viz: A. S. Brendle, Esq., which paper was read by him and published by our Society in 1912. Those who are interested will find Mr. Brendle's paper a very valuable contribution to the historical lore of our community. A more minute, and perhaps more accurate history, is that written by Frederick William Hunter, A. M., under the title "Stiegel Glass." Not only Stiegel himself but Stiegel Glass is fully discussed, and this book which is recognized as the best authority extant on the latter subject, has to a large degree helped to create the present wide interest in this colonial rarity. However, I believe Mr. Hunter's book is equally valuable as History, and I feel that we owe the



author, (now deceased), a debt which cannot be measured in terms of dollars.

By way of a side light for those who are not acquainted with this book, I would here state parenthetically that Mr. Hunter was a practicing attorney in New York City and a great traveler and antiquarian. So great was his interest in Stiegel Glass and its history, that he voluntarily made great mental and bodily sacrifices to delve into the matter. It is said that, in looking up old records in Lancaster County, he became so intent on getting all available data that he spent entire nights in the vaults of the Court House, requesting that he be locked into the vaults by the attendants who were not privileged to leave the doors unlocked after business hours. With him it was purely a labor of love, as no profit was ever sought, and before his death he donated his large collection of Stiegel Glass to the Metropolitan Museum of Art in New York City.

Let us now briefly review Stiegel's earlier activities.

On August 31, 1750, there arrived in Philadelphia the good ship Nancy from Rotterdam, and among its passengers were Heinrich Wilhelm Stiegel, his widowed mother and his brother Anthony, 11 years old. Stiegel was then 21 years old, having been born in Cologne, Germany, May 13, 1729.

About two years later we find him in the employ of Jacob Huber who owned and operated the Forge or Furnace north of Brickerville, Lancaster County, known as the Elizabeth Furnace, and in the fall of that year the records show that he married Huber's daughter, Elizabeth. This seems like rather fast work, but quick action was one of the chief characteristics of Stiegel, his impulsive temperament being exhibited throughout his entire career. For a period of four years after his marriage we know little regarding his labors, but in 1756, he with other parties, started to operate Elizabeth Furnace on a lease, and two years later he bought the furnace and 400 acres of land from Jacob Huber. Stiegel was the managing and resident partner of the firm, and in fact he seems to have been practically the main and moving spirit of the furnace activities, his partners apparently being merely investors. The business was conducted in his

name. Stoves constituted one of the main products and on many of these which are still to be found today, is cast the curious German legend.

"Baron Stiegel ist der Mann  
Der die Oefen giessen kann."

The literal translation being:

"Baron Stiegel is the man  
Who can cast the stoves."

Hunter in his book furnishes a "poetic" translation of this inscription to which I, however, can hardly subscribe but which is as follows:

"Baron Stiegel is the Cove  
That can cast your iron stove."

Stiegel is credited with having greatly improved the type of stove then in use and is said to have invented the celebrated "ten-plate" stove, which became very popular and was sold in large numbers. His activities, however, were not confined to this class of iron products since we find in a copy of the "Pennsylvania Gazette," published in 1769, the following advertisement:

#### "IRON CASTINGS

Of all dimensions and sizes, such as kettles or boilers for pot-ash works, soap boilers, pans, pots, from a barrel to 300 gallons, ship cabooses, kachels, and sugar house stoves, with cast funnels of any height for refining sugars, weights of all sizes, grate bars, and other castings for sugar works in the West Indies, &c., are all carefully done by HENRY WILLIAM STIEGEL, iron-master, at Elizabeth Furnace in Lancaster County, on the most reasonable terms. Orders and applications made to Michael Hilligas in Second Street, Philadelphia, will be carefully forwarded."

This advertisement indicates the great diversity of the products made by Stiegel at the Elizabeth Furnace and proves him to have been a prodigious and untiring worker as well as a possible genius. Moreover, to prove that the advertisement was not a mere gesture, there remains a ledger account in Stiegel's own hand writing showing West Indian shipments made in 1766 to an



amount of more than 400 pounds Sterling, or about \$2,000.00. In another account the gross receipts for Elizabeth Furnace for a period of ten years are shown at 10,636 pounds Sterling, and expenditures of 7717 pounds Sterling, indicating a net profit of about \$15,000.00. These are not large amounts as compared with iron and steel figures at the present day, but they represented large shipments and extensive business for those days. But Stiegel, impulsive and progressive, was not satisfied with this venture alone. After acquiring some competency he personally bought Charming Forge, a furnace located north of the present town of Womelsdorf, Berks County, and evidently operated this plant with success, as he later sold an interest in it to his original partners at a greatly enhanced price. It appears that the product of the Charming Forge plant was mostly bar-iron and while many of the figures of those days seem insignificant to us today, this is not the case with an item showing receipts from a shipment in 1765 to England, of 69½ tons of bar-iron at 1859 pounds Sterling, or at a price of more than \$130.00 per ton. The modern iron master may well bemoan the good old days, when he compares that price with his present selling price of about \$40.00 per ton.

In addition to the acquisition of properties already mentioned, Stiegel and his associates, by 1760, had acquired and owned vast extents of land. The Stiegel Company owned 6559½ acres; and Stiegel personally owned 3000 acres attached to Charming Forge, together with the Steadman-Stiegel Manheim tracts of 729 acres, making the combined holdings about 14,148 acres. These large timber holdings are explained in a degree by the fact that in those days the use of coal and coke was unknown and char-coal constituted the only fuel used for melting iron ore. A large forest acreage was required yearly to supply the needs of a single furnace, and it was good business to secure and safeguard an ample supply.

The profitable operation of these iron furnaces and forges, with their large and varied production, seems to prove conclusively, that Stiegel was a capable and successful Iron Master. But with all these successes he yearned for other new worlds to conquer. Whether he thought there was a chance for quicker and larger gains

in the field of glass manufacture, or whether he felt that the demand for glass in America should be met by local production, is a question which remains unanswered at the present time. In those early days practically all glassware was imported. Its cost was very high, so high in fact as to make it a prohibitive luxury among all but the extremely well to do. Its manufacture was a hazardous industry involving a large outlay of capital. Nevertheless, we find that on September 18, 1763, Stiegel began glass blowing at Elizabeth Furnace.

The meagre data obtainable indicates that the product was mostly if not entirely, for local domestic use and consumption. It seems likely that the first idea was to meet the local demand, as Stiegel was a merchant and storekeeper, as well as a manufacturer. In addition to his furnace and foundry, and his glass-house, he conducted what would now be termed a general store.

Ever ambitious and energetic, Stiegel next turned his attention to building and founding a town. In November, 1762, he purchased land, prepared lands and started building the town of Manheim. The town grew and flourished and, in the following two or three years, Stiegel built his residence or "Mansion" therein as well as a new glass-house or Factory which began operations November 11, 1765.

The glass business thus begun, prospered in a modest way and considerable income therefrom is shown in some of the old account books. For several years the products were mostly bottles and window glass, then the Stamp Act was imposed on the Colonies by England. This act was really a tax on imports and should normally have given impetus to local manufacturers, increasing the demand for Colonial products, but due to the generally tense and unsettled relations existing between the Mother Country and the Colonies, a great economic depression ensued. Stiegel and his partners were hard hit. It became necessary to make large borrowings and place mortgages on their holdings. Stiegel later apparently made an effort to sell the Elizabeth Furnaces and Charming Forge. Not succeeding in this, he determined to send a second arrow after the first. In 1768 he placed a mortgage on these properties and used the proceeds in



building a new and larger glass-house, and replenishing his operating capital, and, due to dissatisfaction among the partners, also leased their interests in Elizabeth Furnace and Charming Forge.

Stiegel during this period seems to have been in personal and active management of all these plants, while at the same time, planning and building the new glass factory, which was finished and in active operation by 1770.

About this time Stiegel apparently concluded to concentrate on the glass business and to devote all his resources and energies to making it a success, even to the extent of sacrificing all his other interests. He no doubt felt warranted in anticipating a large demand for his products on account of the effect of the obnoxious stamp tax on the Colonists. At a large meeting held in Boston in 1767, a resolution was adopted to the effect "That the town will by all prudent ways and means encourage the use and consumption of glass and paper made by any of the British American Colonies." The merchants of Boston and Philadelphia signed an agreement not to import various commodities, one of which was glass. Similar action was taken in New York, Salem, Massachusetts and Connecticut. Consequently, Stiegel's action was reasonable and logical, though perhaps not conservative. His brave and heroic struggle to found a new town and a new industry ended in utter failure. However, this effort and this struggle gives to the antiquarian his best reason for being an enthusiast on Stiegel Glass.

What has been thus far said is supported by Historical records and data. Many of the statements which follow are presumably facts, but are not susceptible of absolute proof or verification. It is only by experience, study and deduction, with the application of a certain trained and antiquarian sense, not described nor taught by text-book or word of mouth, that we arrive at many of our conclusions.

I have frequently been asked when, how and why, I became a Stiegel Collector? I usually refrain from answering these questions frankly or fully, but in this congenial atmosphere I may intimate in the forceful language of the street, because "I was born that way."

My birthplace was one of the quaintest old houses in the quaintest old town I have ever seen or known, and in that house I found the quaintest old Dear, of a grandmother, that anyone was ever blessed with.

The house is situate on North Market Street, Schaeferstown, almost opposite the house wherein Stiegel in the days of his later poverty, taught school, as described in the paper of Mr. Brendle. The school house building, now a private residence, is still in good repair, although it has been remodeled. The quaint old house of my birth remains very much in the same condition as when Stiegel saw it daily.

It should thus be very clear, that my penchant as a Stiegel collector and enthusiast is entirely due to birth and environment.

The exhibit before you represents a selection from my Stiegel Glass collection of a number of pieces typical of the different styles of manufacture and finish, and several other pieces which are interesting because of their rarity.

I am frequently asked the question—How can you identify or distinguish Stiegel Glass? It is indeed difficult to reply with satisfaction, and when I am unable to give a definite, concise answer, the suspicion oftentimes arises that there is some mystery and secrecy connected with its identification. It is a fact there is much uncertainty regarding it, but there is no secrecy or hidden mystery. I have never had any hesitancy in giving information regarding this subject to anyone.

There are many characteristic features of Stiegel Glass. Some of these are general and apply to practically all glass made in Stiegel's day. Other features are peculiar to Stiegel's product although on this point there is a great diversity of opinion.

All authorities, however, agree that every piece of Stiegel Glass must have the "Pontil" mark which is the rough spot found usually on the bottom of the object which clearly distinguishes it as blown and not pressed glass. However, glass blowing is no lost art and objects with this mark are produced in modern shops. Other characteristics are open to difference of opinion. Some



authorities judge Stiegel Glass by its ring or sound when hit by a pencil or light object. Some judge it by its texture and color. Others by its thinness or delicacy and fragility; also by its shape and form and by the type and style of decoration. To the possessor of a piece of Stiegel Glass, it is always a source of great satisfaction to have an authentic history of the object, extending back to its origin in the Stiegel factory. Such pedigrees, however, can be claimed for only a very limited number of pieces, as the product of the Stiegel factory in later years was sold extensively throughout the Colonies. Stiegel had agencies and distributors of his glass-ware in Philadelphia, New York City, Boston, Mass., Baltimore, Md., Hagerstown, Md., Frederick, Md., as well as in many Pennsylvania towns, for instance, Reading, Lancaster, Carlisle, Hanover, Lebanon, Manheim, Middletown, Ephrata, Elizabethtown, Heidelberg and Brickerville.

With respect to the mechanical processes employed in its production, there are four recognized types of Stiegel Glass, viz: Plain blown objects; spiral blown pieces; pieces made with a contact mold, and, lastly, the controversial "three mold" pieces. The first three types embrace all the shapes and colors of Stiegel Glass, as well as the various engraved and enameled decorations.

The pieces of the first type are of the plain blown variety or style and no doubt represent the major product of Stiegel's early output, other than window glass and bottles, although they were undoubtedly a standard product and made during the entire period of his glass making activities.

The second type according to this classification is to me the most interesting and represents the best styles and methods employed by Stiegel's craftsmen. The optical illusion due to the spiral construction produces a diamond pattern effect when a piece is held to the light, and is most beautiful. I particularly admire this type because the spiral is not produced mechanically but represents individual handiwork and is the result of a deft manual twisting of the object while in its formative stage and before it has been separated at one end from the blow pipe and at the other from the pontil.

The third type comprises contact mold pieces which

are the most widely known and sought after of all Stiegel's products and include all kinds of objects from salt cellars to sugar bowls or "Sugar Boxes" as named and listed in Stiegel's Inventory. Probably the finest and richest color effects are those produced by the diamond pattern in blue. The diamond pattern is found mostly in the salt cellars, creamers and bowls of which we have some fine examples before us. The ribbed effect and the sunken panels are also very dainty and effective. In this class is the very rare and unusual Green Salt Cellar. One of my out of town friends who is a veteran collector, told me that in his opinion this little green salt cellar is indeed a prize piece, since a green piece is the rarest of all, just as the scalloped base is the rarest of bases. It is needless to say I appreciate this comment.

This green piece is particularly appropriate to the part of the programme following my talk which is to be devoted to Irish Songs. On seeing the base of this salt, one of my Irish friends exclaimed: "And Faith, it's a Shamrock."

The next or last type embraces the three mold pieces which for many years were ascribed to Stiegel manufacture. In recent years, however, this has been doubted, and a very general controversy has arisen on the question. Today many of the best Stiegel Authorities claim that he never made any glass of this type. Personally I think he did and I have information in my possession which I consider authentic on this point and which leaves no further doubt in my mind. I am unfortunately not at liberty at this time to make public the source of my information or the authority on which it rests. This question is a very important one among Stiegel Glass Collectors.

Stiegel Glass has a place in Art as well as in History. These bits of glass-ware more than 150 years old represent a unique and important development in Art and craftsmanship. The deep feeling of love and veneration engendered in the hearts of true collectors by pieces such as these would perhaps in a measure reconcile the broken-hearted and penniless Stiegel, if he could today witness the triumph of his efforts.

Through the haze of the years, we, of this genera-



tion have somehow come to look back at Baron Stiegel in a romantic light. We commonly regard him as an eccentric and venerable figure. Eccentric he no doubt was, as are many men whose mentality verges on genius, but venerable he was not. He belonged rather to the class of the Poes and Napoleons than to that of the Tennysons and Edisons. For at the early age of forty-two his life work was completed, and his entire constructive activities were embraced within a brief period of twenty-two years. When the tide turned against him he struggled briefly to rehabilitate his fortune, then drifted from Elizabeth Furnaces to Schaefferstown and finally to Charming Forge, where he died destitute and broken-hearted at the age of fifty-five years.





# When Grandmama Was Young

Tales of the Last Century

BY

MISS MARY L. ROEDEL

PAPER READ BEFORE THE

LEBANON CHAPTER, DAUGHTERS OF THE  
AMERICAN REVOLUTION

AT THEIR MEETING HELD MARCH 19, 1925, WITH THE LEBANON  
COUNTY HISTORICAL SOCIETY AS THEIR GUESTS



THE SOUTHERN Y. H. BOY'S AND GIRLS' SOCIETY, 1910



# When Grandmama Was Young

Tales of the Last Century

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Backward, turn backward,  
Oh time in thy flight,  
Make me a child again  
Just for tonight.

We cannot turn back the wheels of time to look into the homes of long ago, but the revival of old patterns in furniture and the sales of antiques that occur in this section semi-annually unearth many things that bring to mind the tales grandma used to tell of the days when she was young or the times of her grandmother.

We read many tales of pioneer days but my tales belong to a later period.

The first half of the nineteenth century was a period of great contrasts. The changes in our mode of living in the last hundred years are not due entirely to the increase in wealth but more to the age of invention.

There were few factories in the world when America was settled. Our farseeing ancestors brought skilled artisans with them who manufactured what was needed for their homes in the literal sense of that word, made by hand. Materials were plentiful, therefore our ancestors had the beautiful old furniture we are so anxious to possess or to retain if so fortunate as to have it as a family possession.

Visiting grandmama's childhood home we would find beautiful china, silver, pewter and brass as well as fine furniture but no carpets.

Parlor, living room and kitchen have sanded floors, all others are bare. Carpets are manufactured in France and England but the process is so expensive that the palace of Queen Elizabeth had but two carpets at the time of her death in 1805. Her floors were sanded or covered with rushes. I do not think rushes were extensively used

in this section but many of the better homes used sand to protect the floors from stain. Great grandmama had conventional patterns which were placed on the parlor floor at regular intervals. After the sand had been sifted evenly the pattern was lifted and she had her carpet. Another method was to sweep the sand evenly over the floor, then with a stick trace a pattern. This was not as distinct. The kitchen floor was evenly sanded but the broom used to sweep it was not the broom we know but a birch splint broom or hemlock twigs tied firmly together around a central stick.

Even a scrubbing brush was different. Many people used cat-tails cut before they were ripe. They did not last long but were to be had for the gathering, and a basket full was kept on hand. Birch twigs 5 or 6 inches long wrapped tightly from end to end in a bunch formed another scrubbing brush.

Home made carpets came into use between 1820 and 1830, I think, but do not know whether the carpets or the braided rugs came first; but carpet rag parties followed the advent of these floor coverings and the toothsome doughnut formed part of the supper always served.

'Tis said necessity is the mother of invention but the world moved on for many thousands of years before mother necessity got really busy.

It seems strange that such things as oriental rugs, fine laces, rich dress goods, the cutting of jewels, beautiful work in gold, silver and embroidery should be known before such useful things as cookstoves, matches and the many things which have become necessities to us.

Nevertheless people were as dainty in their tastes then as now and tried to make their surroundings homelike and attractive. There were no pretty wall papers in that day; as white washed walls gave a cold bare look to a room the walls were tinted pale pink, blue or buff, according to the location of the room and the season of the year. Some people in their love of beauty added a figure to their walls. After the room had its coat of wash they took a large potato, cut it through the center, cut a conventional figure on it, then dipping it in white wash touched the walls at intervals, making a figured wall.



A friend told me last spring she had gone to the home of a foreigner in Lebanon and his wife proudly showed her the front room with deep blue walls on which they were putting red figures in the same way.

Across seas people are satisfied to live in the ways of their fathers. They are a more stable people. Even in the better homes where many changes have taken place we would not find all the things we call necessities. We, in America, are constantly on the watch for new things and try every invention that comes within our reach in our desire for change. A little less restlessness, more care and deliberation would be a great benefit to American people and would add to our contentment as well as to the prosperity and security of the nation.

Longfellow wrote:

Cover the embers and,  
Toil comes with the morning  
Put out the light;  
Rest with the night.

The last duty of the house wife of long ago was to see that the embers in the fire place were carefully covered with ashes to keep the fire until morning. Should the fire die out it could be lighted by striking a spark with flint and steel and setting fire to punk or shredded cloth called tinder. However not every family had a tinder box. Those without that convenience or the skill in striking fire went to the nearest neighbors.

I have heard one grandmama say she often walked two miles for fire, carrying her fire pot. In winter she went and returned before day light. What is a fire pot? A crock with a handle and a cover. The handle was added to the crock because it became too hot to hold when containing fire. When preparing to carry fire, ashes were first placed in the pot, then live coals and another layer of ashes, the lid was put on to keep out the air. These coals kept a long while as is evident from the fact they could be carried two miles. When fire was to be lighted in another fire place, the bake oven or out of doors, a fire shovel was used to carry the coals. This shovel had a cover which was closed to retain the heat while the fire was carried wherever wanted.

When grandpapa wished to light his pipe he had a dainty pair of tongues six or eight inches long with which he lifted a coal from the hearth to his pipe. Splinters of rich pine were kept near the fireplace to light the candles. Later lamplighters of rolled paper took the place of the splinters. Matches did not come into use until 1830 or 1840.

The kitchen differed widely from our own. In some homes the fireplace was so large a bench was placed at each end for the children or servants to sit on. For the benefit of those who do not live near an old colonial home that preserves its fireplace, let me say they all had two rods built into the chimney crosswise above the opening, one at each end, on these were fastened two lengthwise rods that could be moved back and forth as desired.

On these were hung the hooks which varied in size from a half inch bar for small kettles to a two inch one for the kettles that held a barrel or more. The trammels were two bars of iron, the one slipped through the iron loop at the base of the back one. Both had holes in the bar and a heavy iron pin fastened to the back or upper bar by a chain. This pin was put through a hole in both bars and enabled the cook to raise her kettle if the fire was too hot. Some of the tripods had feet 2 inches high to hold a skillet, others had feet five or six inches high to hold a waffle iron. Skillets and waffle irons had handles two and one half to three feet long and required a strong arm to wield them.

These cooking utensils tell of a different type of cooking from that of today. The boiled dinner held a more prominent place in the weekly menu. When several vegetables were to be cooked, but served separately, they were either placed in separate bags before being put into the kettle or in separate wire baskets. The latter were luxuries owned by few people. •There were several kinds of dutch ovens used for roasting. The one most used was an iron pot with short feet placed in the fire. Live coals were placed on the lid if the contents were to be browned on top as well as below. This was the type used for a pot-pie. The kettle was lined with pastry, the contents of the pie put in and a cover of pastry put over the top, then the lid was put on coals heaped up around



the pot and on the cover and all browned beautifully if the cook understood how to do it.

There was another oven with a spit to be run through a fowl or piece of meat. This had a fender at the back to conserve the heat and a pan below to catch the drippings. This was placed in front of the fire, the spit being turned frequently to prevent the meat becoming too hard on the outside.

We can readily see bread and cake could not be baked in such ovens. The large bake oven was used for this purpose. After the bread was taken from the oven, cakes and pies were put in. The week's supply made a tempting array. 'Tis said the pie is an American institution, if so, it was an art early learned by the colonists.

Great grandmama must plan for these weekly bakings months before. She must raise her own hop vine, dry the hops then brew the yeast with which to make her rising or sotts. The first brewing of yeast she shared with her neighbors who had not learned the art of brewing it.

She also made her own pearl ash for cake baking. This was made by steeping the ashes of a certain kind of wood in water. When the water was poured off something was added to help clarify it, then it was boiled and filtered after which it was evaporated, leaving a grayish white granule that was easily powdered. It was a crude product but the only thing known for use as a baking powder.

One hundred years ago there was this home made product. Seventy-five years ago recipes called for salaratus which could be bought at Dr. Reidenauer's apothecary shop. This was a less crude article but not as pure as the soda and cream of tartar that followed it. Twenty or thirty years ago the use of baking powder became so general that only old recipes call for soda. Does any other nation move so rapidly?

Yeast and pearl-ash were not the only things Great-grandmama shared with her neighbors.

In the old country there were many things a gentlewoman must learn that were not required of others.

Was there sickness or accident among their retainers they went to the manor for help and the lady of the manor must keep her medicine closet filled.

These arts she brought to this country and handed down to her children's children and their neighbors.

For this reason the outer room held stills and presses of all kinds. Syrups, simples and wines were made for many purposes during the summer. Herbs were dried for teas, ointments and salves made to fill the medicine chest. People laugh when we speak of the old-fashioned remedies but doctors have told me many of them are used today in the tablets and ointments sold by our druggists. Recently a Chicago physician said this salve made from an old Lebanon recipe was one of the best he knew.

Salve: To one pint of lard add a large handful of cheese-weed and one of jimson-weed. Cook together until it goes to pieces. Add 5 cents worth of beef suet, 5 cents worth of mutton suet, a piece of bees-wax the size of a small fist and a piece of resin the size of a walnut. Strain the mixture before putting in the resin and wax. After these melt strain again and put away to use.

Wines were made for medicine and for general use. The wash woman received 25 cents a day and her gin or wine. A workman 25 to 50 cents a day and his beer or rum. When a man bought a bill of goods he was given a glass of beer or rum. This to people who bought in quantity not to the purchaser of one or two articles.

If these customers brought their wives or daughters with them the merchant's wife entertained them, giving them cake and wine. Currant was a favorite, but grape, gooseberry and blackberry were used. Dandelion, rhubarb and elderberry were used for medicinal purposes as was a spiced blackberry cordial. The use of wines was brought from the old country where water is not as good or plentiful as in America. With a plentiful supply of good water and a smaller supply of grapes the custom of the daily use of wines gradually died out in the majority of families. During the World War a foreign officer speaking to an American officer of the superiority of our troops said, Your men have more intelligence and initiative than those of Europe because they use less wine and



beer. Our men are dulled by the use of beer and wine for ages. It lowers their mentality.

Great grandmama made her own sweet waters as well as wines. There was rose, clove, pink, lavender and bergamot of course for the boys who scented the hair oil they used to keep their long locks in place. They had imported perfumes but these were expensive and used only for state occasions. She made a cucumber lotion to be used on hands and face to keep them soft and white. Our great grandmothers were very careful of their complexions. When working in the sun or taking long rides in sun or wind, (they rode horse back a great deal) they wore linen masks to protect the face and long gloves to protect the hands and arms.

Kid gloves were too expensive to be used except for state receptions or grand parties. In a list of things General Washington bought for Nellie Custis the price of a pair of long kid gloves is given as 5 pounds. Gloves were knitted of fine linen thread woven by great grandmother's own hands, or of silk. For ordinary use they were plain but every lady tried to have a few pairs with fancy knitting down the back, and mitts were usually knit in a lace stitch, hence the name lace mitts.

When ladies went out to spend an afternoon in those early days they put on their mitts when they took off their gloves if sleeves were short; this left their fingers free for the knitting or sewing without which they never spent an afternoon. Life was too busy to be spent idly, but while their fingers were busy they discussed the news of the day, the latest doings of congress, the governor's reception or Thomas Jefferson's last speech. They were interested in and conversant with the news of the day, although newspapers were few.

There was much visiting back and forth between Lebanon and nearby cities. When guests came to town all the friends of their hostess invited them to a meal if they remained long enough, and the news of the day was thoroughly digested, new styles in dress discussed and new recipes exchanged. People today think little of going to Harrisburg for an afternoon or evening. They thought little more then of getting into their carriage

or mounting their horses and going to Harrisburg for the day. Upon their arrival should their hostess say, "How fortunate, Miss C. is giving a party tomorrow and you are just in time." "But I haven't a gown," some one replies. "Oh you must go." Out they went for material and the gown was made and worn the next evening. Such were our grandmothers. Should they go for the day on horseback they used a dress protector in place of a riding habit. This was two skirts of a heavy material that would protect from rain, mud or dust. One was worn beneath the skirts, the other over the dress. The lower skirt buttoned over the upper one. In this way ladies arrived at their destination fresh and clean.

Boys and girls of that day had much to learn about home making and housekeeping. As they married when in their teens they must commence their education early.

Small daughter was knitting stockings at four years of age. At six she was making samplers. The sampler was an important thing as it contained three or four sizes and styles of letters with which to mark the linens that should fill her hope chest. When older she would learn to spin flax and wool for household use and for clothing.

She pieced quilt after quilt in the prettiest patterns she could find. During the winter months quilting parties formed part of the social life of the family. Ladies came directly after dinner and quilted until supper time when they were joined by their husbands and all had supper together. If the quilting was elaborate four or six ladies would quilt all day for a week at one spread and spend another week stuffing it.

Grandmama loved an attractive table as much as we do. Some of her devices are a lost art. She knew how to preserve bunches of currants and grapes that kept firm and plump. Grandfather cut leaves from watermelon rind; these too were preserved. The leaves placed upon a glass plate with bunches of fruit on them were attractive to the eye, pleasing to the palate and formed a pretty centerpiece. I have tried my best to preserve fruit in that way but cannot keep it firm and whole.

No girl was considered ready for marriage until she



could make a shirt for her husband. This was a work of time.

Yoke, collar and cuffs must be stitched by hand; four threads forward and two back and the back stitch must be exactly in the hole of the last stitch, each stitch must be exactly two threads. Gathers were two threads up and four threads down. Today we would say what difference will a thread make. In that day it marked the difference between a gentlewoman and the uncultured one and gave us the beautiful work of our grandmothers.

Mothers in grandmama's day were more particular about their daughters' deportment than they are today.

When small daughter sat on her stool to do her daily stint she had her feet in foot-boards to train her to keep them at the proper angle as became a lady. When sitting or walking she must keep her shoulders back and down. To help her do this she wore a shoulder board for half an hour each day. This was a half inch board put through the hook of her arms when her elbows were held far back and kept her straight as a major.

Parents believed obedience to be a divine law. Men of today say children were more obedient when their mothers wore slippers, but a slipper was not the only paddle great grandmama carried with her. The stomacher was the fashion of the day; it was not pretty if it wrinkled, therefore ladies wore a thin board about 3 inches wide inside their corsets, as bodices were low the board was easily drawn out to spank a disobedient child. With the low cut bodice was worn either a white kerchief of fine book muslin the ends tucked into the dress in front or a modesty piece of fine lace or embroidery.

With our brilliant lights we wonder how they could see to do their lovely lace and embroidery by the light of tallow candles, but they did it as the work testifies.

When evening came the small tilt top tables or candlestands were brought out and one or more candles placed on them. Two people could sit at a table to sew or read.

Furniture of that day generally stood near the wall to allow these small tables to be placed wherever desired.

The candlestand was also called the lover's table. If left tilted and the candle placed on the rest back of it there were no shadows to tell tales on the lovers.

You notice ladies of the first half of the last century were particular about their dress and followed the fashion.

When fashion decreed that shoes match dresses they made them of the same material wool, silk or velvet, linen for summer dresses and lasting for general use. They had a seam front and back and laced on the inside. The seams of the outside and lining were rubbed open with a rubbing stick before the two parts could be put together and the eyelets worked. Laces were made of silk or linen to match the shoes. The soles were put on by a shoemaker who in the earlier days traveled from place to place twice a year, stopping at a home as long as required to make shoes for the family.

After the summer work came butchering. The butcher came to the house. If the family could afford to have him he remained with his helpers until the work was finished. Meat for pudding and sausage must be cut by hand and the skins filled by hand. This was a work of time. After this was done, the lard rendered, pork and beef were salted. Hams, shoulders and beef for smoking were prepared separately. The bree in which the puddings were boiled was allowed to stand in the large kettle; it would keep a few days and in that time the winter's supply of pan haus was made. Then followed the making of mince meat. This was often baked into pies at once, the pies stored in chests until needed.

Candle making finished the year's work in this line. This was slow and tedious work even after molds came into use for many candles were required for a year's supply.

Grandmother said there was a comfortable feeling of security when the cellar contained salt pork and beef, pudding, sausage, lard, sauer kraut, cabbage and potatoes, beets and turnips, pumpkins and apples, and when they said apples they did not mean a basket full or even a barrel but bushels of them and half a dozen varieties.



The store room held apple and pear butter, stands of pickles, bags of dried fruits and vegetables, hams' shoulders and dried beef. Hams were never cut until "Easter Monday" when every body had ham and eggs. The winter snows might shut them in but food was plentiful. If the snows shut them in, the snow plow at Strickler's mill quickly opened a path, not a two foot path but a broad four foot one. With two horses hitched to the plow and several men to weight it the three cornered plow made short work of cleaning sidewalks. There were always a few small boys to enjoy the ride. Pavements were not graded and there was many a bump and spill, but that added zest for the small boy.

When the days of late February or early March had a touch of spring great grandmama would say, "It is time to set the leach barrel." This was a barrel with holes in the bottom. It was placed on a small tub, filled three-fourths full of wood ashes, several buckets of water were poured over the ashes and it was allowed to stand three or four weeks. The water draining through the ashes resulted in a good lye which was used in soap boiling.

The general soap boiling could be left to grandmama's helpers but she superintended the making of toilet soaps herself, using some of her sweet waters to perfume them.

With all the handicraft necessary in the days of the early republic our great grandmamas were well versed in the three R's. We love her beautiful old writing desk with its dainty inkwell and sand box. There was no blotting paper as yet. Writing must be carefully sanded to dry the ink. The inks were a home-made product too, but this was a task given the men of the family. Red ink was made from pokeberry, brown from walnut hulls. Black ink was made from india ink that came in bars but there was probably a home-made article that remained black. Every boy and girl must learn to make and mend a pen. Pens were made of goose quills, if they broke or sputtered they were mended by cutting a new one just above the broken one. The quill pen was still in use when the fathers and mothers of the older members present this evening were young.

Does this seem as though life were all work? No,

there were many pleasures. The old singing school was one of them. Lebanon had some splendid voices that were often in demand in other towns. Sleighing parties went to Pinegrove, Harrisburg or elsewhere for an evening of song, remaining until the next day before returning. Several musical conventions were held here and some of our singers went as far as Philadelphia to take part in such conventions.

The twilight hour, an open fire and the click of knitting needles are ideal accompaniments of the story telling hour. As grandma's knitting needles clicked on the long wool stockings, which, judging from the stocking blocks preserved at Ephrata were of hip length, she told stories until small heads drooped when she carried them up and tucked them in between the feather beds of the trundle bed. The old beds were high to admit of the trundle bed being pushed under them. When the winter feather beds were in use a set of three or four steps were necessary to help one into bed. Many of the old four-posters have had a ball removed from the feet to lower them and avoid the use of steps.

'Tis said there are no grandmamas today. She and her daughter and granddaughter dress in the same style, do the same things, enjoy the same pleasures. The telephone, radio and airplane would have been fairy tales to our grandmothers. Will the changes the children of today see at the close of this century differ as widely from the life of today? It seems hardly possible but whether it be so or not there will always be a charm to children in grandmama's day.









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